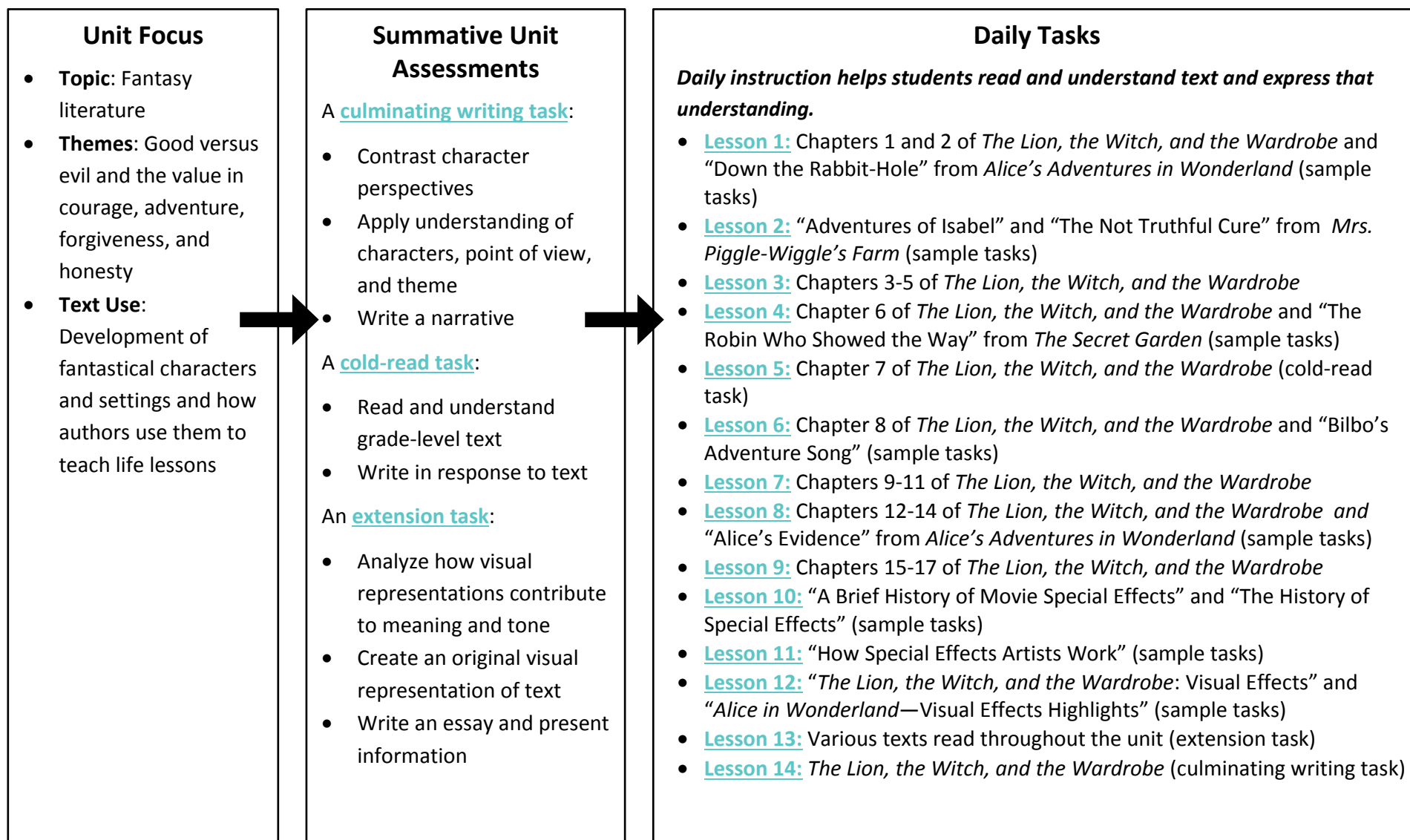


UNIT: THE LION, THE WITCH, AND THE WARDROBE

<p>ANCHOR TEXT</p> <p><i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis (Literary)</p> <p>RELATED TEXTS</p> <p><u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none"> • “The Not Truthful Cure” from <i>Mrs. Piggie-Wiggle’s Farm</i>, Betty MacDonald • “The Robin Who Showed the Way” from <i>The Secret Garden</i>, Frances Hodgson Burnett • “Down the Rabbit-Hole” and “Alice’s Evidence” from <i>Alice’s Adventures in Wonderland</i>, Lewis Carroll • “Adventures of Isabel,” Odgen Nash (Poem) • “Bilbo’s Adventure Song,” J.R.R. Tolkien (Poem) <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none"> • “The History of Special Effects,” NOVA Online, PBS.org • “How Special Effects Artists Work,” Dave Roos <p><u>Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)</u></p> <ul style="list-style-type: none"> • “A Brief History of Movie Special Effects,” TIME (Photo Essay) • “The History of Special Effects,” Adam Fanton (Website) • “<i>The Lion, the Witch, and the Wardrobe: Visual Effects</i>,” YouTube (Video) • “Alice in Wonderland—Visual Effects Highlights,” YouTube (Video) • “Adventures of Isabel,” read by Ogden Nash (Audio) 	<p>UNIT FOCUS</p> <p>Students learn that even in the most fantastical settings, literature can teach us real lessons about life. Students explore the opposition of good and evil; the value in courage, adventure, forgiveness, and honesty; and the importance of maintaining the natural world. They begin to consider how authors convince readers to believe the impossible and discuss the history and use of special effects in movies to begin to see how imagination and creativity can inspire progress and change.</p> <p>Text Use: Development of fantastical characters and settings and how authors use them to teach life lessons</p> <p>Reading: RL.5.1, RL.5.2, RL.5.3, RL.5.4, RL.5.5, RL.5.6, RL.5.7, RL.5.9, RL.5.10, RI.5.1, RI.5.2, RI.5.3, RI.5.4, RI.5.5, RI.5.6, RI.5.7, RI.5.8, RI.5.10</p> <p>Writing: W.5.1a-e, W.5.2a-e, W.5.3a-e, W.5.4, W.5.5, W.5.6, W.5.7, W.5.8, W.5.9a-b, W.5.10</p> <p>Speaking and Listening: SL.5.1a-d, SL.5.2, SL.5.3, SL.5.4, SL.5.5, SL.5.6</p> <p>Language: L.5.1a-e, L.5.2a-e, L.5.3a-b, L.5.4a-c, L.5.5a-c, L.5.6</p> <p>CONTENTS</p> <p>Page 1: Text Set and Unit Focus</p> <p>Page 2: <i>The Lion, the Witch, and the Wardrobe</i> Unit Overview</p> <p>Pages 3-6: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p>Page 7: Instructional Framework</p> <p>Pages 8-26: Text Sequence and Sample Whole-Class Tasks</p>
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The Lion, the Witch, and the Wardrobe Unit Overview



SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK¹

A common conflict in *The Lion, the Witch, and the Wardrobe* is that of good versus evil. Select an excerpt from this novel that includes how the good characters respond to evil and the challenges with which they are faced. Rewrite the excerpt from the perspective of an evil character who learns a theme of the novel: Good ultimately triumphs over evil. Suggested characters may include, but are not limited to, Mr. Tumnus as he considers kidnapping Lucy, Edmund, or the White Witch. Establish a different point of view and tone to reflect the character’s motives and personality. (RL.5.2; RL.5.3; RL.5.4; RL.5.6; W.5.3a, b, c, d, e; W.5.10)

Be sure to incorporate details and dialogue from the original text. (RL.5.1, W.5.9a, L.5.3b) Add sensory details and use additional words and phrases that impact the reader and develop the character’s point of view and attitude. (L.5.1b-d, L.5.3a)

Teacher Note: *The completed writing should use a variety of transition words, phrases, and clauses to convey sequence and setting shifts, and develop sensory details. Students should use grade-appropriate words and phrases and a variety of sentence patterns for meaning and interest while maintaining a consistent style. (W.5.2e, W.5.4, L.5.3a, L.5.6) The essay should also demonstrate command of proper grammar and usage, punctuation, and spelling. (L.5.1c-e; L.5.2a, b, c, d, e) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (W.5.5)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts? <ul style="list-style-type: none"> • Topic: Fantasy literature • Themes: Good versus evil and the value in courage, adventure, forgiveness, and honesty • Text Use: Development of fantastical characters and settings and how authors use them to teach life lessons 	What shows students have learned it? <p>This task assesses:</p> <ul style="list-style-type: none"> • Contrasting character perspectives • Applying understanding of characters, point of view, and theme • Writing a narrative 	Which tasks help students learn it? <p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 1 (sample tasks included) • Lesson 2 (sample tasks included) • Lesson 3 • Lesson 7 • Lesson 9 <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 4 (sample tasks included) • Lesson 6 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 14 (use this task)

¹ Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK²

Read Chapter 7 of *The Lion, the Witch, and the Wardrobe* independently, and then **answer** a combination of multiple-choice and constructed-response questions³ about the text, using evidence for all answers. Sample questions:

1. Determine a theme of Chapter 7. In your response, include how each sibling responds to hearing Aslan’s name for the first time. Provide evidence from the text to support your theme. **(RL.5.1, RL.5.2, RL.5.3, W.5.9a, W.5.10)**
2. Compare and contrast Lucy and Edmund. In your response, include how the sister and brother interact with each other and with the creatures in Narnia. **(RL.5.1, RL.5.3, W.5.9a, W.5.10)**
3. Identify Edmund’s response to Mr. and Mrs. Beaver and his siblings. How do Edmund’s actions demonstrate disloyalty to his siblings? **(RL.5.1, RL.5.2, RL.5.3)**
4. How do Chapters 1-7 fit together to provide an overall structure for this story so far? **(RL.5.1, RL.5.5)**

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none">• Topic: Fantasy literature• Themes: Good versus evil and the value in courage, adventure, forgiveness, and honesty• Text Use: Development of fantastical characters and settings and how authors use them to teach life lessons	<p>This task focuses on:</p> <ul style="list-style-type: none">• Reading and understanding grade-level text• Writing in response to text	<p>Read and understand text:</p> <ul style="list-style-type: none">• Lesson 1 (sample tasks included)• Lesson 2 (sample tasks included)• Lesson 3 <p>Express understanding of text:</p> <ul style="list-style-type: none">• Lesson 4 (sample tasks included)• Lesson 5 (use this task)

² Cold-Read Task: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

³ Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK⁴

Assign students to small groups. Provide each group with the title of one of the literary texts read in this unit, as well as several visual representations of the characters and settings of the assigned text (e.g., provide character and setting illustrations from *The Lion, the Witch, and the Wardrobe* text and images from *The Lion, the Witch, and the Wardrobe* films [1979 cartoon and 2005 movie]). This task can be adapted to have students research the various images for their text rather than giving them the images. **(W.5.7)**

Have student groups evaluate how the illustrations and images contribute to the meaning, tone, and beauty of the text. **(RL.5.7, SL.5.1a-d)** Ask students to consider the following questions as they examine the illustrations and images:

- How do the different visual representations change the perspective of the reader?
- How do the visual representations change the way that the reader thinks of the characters and settings?
- How do the visual representations contribute to (or take away from) the meaning, tone, or beauty of the text?

Ask groups to record their analysis of the images and illustrations on a graphic organizer or through a written explanation. Ensure that students provide specific evidence to support their ideas. **(RL.5.1, W.5.9a, SL.5.2)**

Then, have the groups create an original visual representation of a selected scene from their assigned text. The visual representation can be print or nonprint, recorded or live action. Once the visual representation is complete, ask groups to write an essay that describes their visual representation and the process they used to create it. The essay should include a description of the process used to create the visual representation; an explanation of how the visual representation enhances the meaning, beauty, or tone of the original text; and a reflection on their success as a group to complete the given task. **(W.5.1a-b, W.5.2a-e, W.5.4, W.5.9a, W.5.10)**

Have each group trade their essay and with another small group's essay and use a student-developed rubric to evaluate whether the evidence supports the original visual representation and whether the explanation of the evidence is logical. **(W.5.5)**

Lastly, have groups prepare a presentation for the class in which they present the text and visual representation and explain in detail how the representation enhances the original text. **(SL.5.4, SL.5.5, SL.5.6)** Encourage the audience to ask questions of the group and evaluate the effectiveness of the visual representation based on the group's presentation. **(SL.5.1c-d, SL.5.3)**

⁴ **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> • Topic: Fantasy literature • Themes: Good versus evil and the value in courage, adventure, forgiveness, and honesty • Text Use: Development of fantastical characters and settings and how authors use them to teach life lessons 	<p>This task focuses on:</p> <ul style="list-style-type: none"> • Analyzing how visual representations contribute to meaning and tone • Creating an original visual representation of text • Writing an essay and presenting information 	<p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 2 (sample tasks included) • Lesson 10 (sample tasks included) • Lesson 11 (sample tasks included) <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 12 (sample tasks included) • Lesson 13 (use this task)

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)⁵ to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



⁵ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
<p>LESSON 1:⁶</p> <p>Chapters 1 and 2 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p> <p>“Down the Rabbit-Hole” from <i>Alice’s Adventures in Wonderland</i>, Lewis Carroll</p>	<p>TEXT DESCRIPTION: In Chapters 1 and 2, four children are sent to live with a professor in the country due to the World War II air raids in London. While exploring the house, the youngest, Lucy, happens upon a wardrobe. Lucy enters the wardrobe and finds herself in another land. Lucy meets Mr. Tumnus, a talking faun, who invites her back to his house for tea. She reluctantly accepts. After learning that the faun considered kidnapping Lucy for the White Witch, Lucy leaves quickly. “Down the Rabbit-Hole” introduces the reader to Alice, who falls into a rabbit-hole and ends up in another land.</p> <p>TEXT FOCUS: In both texts, the main character is a young girl whose boredom, curiosity, and sense of adventure leads her to a fantastical world. The reader will compare and contrast fantasy stories on their approach to similar themes and topics. (RL.5.9)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read along with Chapters 1 and 2, then reread them in small groups, identifying and defining the meaning of unknown words. Students then read “Down the Rabbit-Hole” independently to compare and contrast the two texts through discussion and writing.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> The language and sentence structure of <i>The Lion, The Witch, and the Wardrobe</i> will be difficult for students to understand at the beginning of the unit. Read aloud Chapters 1 and 2 as students follow along. Then, have them work in collaborative groups to reread and summarize the text. (RL.5.2) Note for Small-Group Reading: Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, with a small group of students, reread the most complex passages from the anchor text while viewing illustrations that accompany the passage. This can help students visualize as they are reading the text. Follow this by breaking down the most complex sentences in the passage to understand how the different phrases work together to develop meaning. (L.5.3a) In <i>The Lion, the Witch, and the Wardrobe</i>, students who are struggling to understand the text and images used to describe Lucy and the contrast between her realistic world and her fantasy world could reread those sections, view images from the film to represent the setting, and then analyze specific phrases in the text, drawing comparisons between what the text says and what the illustrations depict. (RL.5.7)

⁶ **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • As a class, choose three or four words from Chapters 1 and 2 of <i>The Lion, the Witch, and the Wardrobe</i> to add to a classroom vocabulary display⁷ (e.g., <i>wardrobe, passages, wireless, inquisitive, muffler, parcels, bawled, lulling, wretched</i>). (RL.5.4) First, have students define the words in context. (L.5.4a) Then have students verify the preliminary definitions of the words using a dictionary. (L.5.4c) Reinforce understanding by having students illustrate the various relationships among the words (synonyms, antonyms, cause/effect, shades of meaning, etc.) through semantic maps.⁸ (L.5.5c) As words are added throughout the unit, encourage and support students to use the words in discussion and writing. (L.5.6) • Have students read “Down the Rabbit-Hole” in pairs, taking turns reading paragraphs aloud. (RF.5.4b) • The syntax of the “Down the Rabbit-Hole” is complex. After students read the text in pairs, reread the passage aloud as students follow along. Then model how to analyze the construction of a longer sentence in the text. <ul style="list-style-type: none"> ○ Project the following sentence: “There was nothing so VERY remarkable in that; nor did Alice think it so VERY much out of the way to hear the Rabbit say to itself, 'Oh dear! Oh dear! I shall be late!' (when she thought it over afterwards, it occurred to her that she ought to have wondered at this, but at the time it all seemed quite natural); but when the Rabbit actually TOOK A WATCH OUT OF ITS WAISTCOAT-POCKET, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and fortunately was just in time to see it pop down a large rabbit-hole under the hedge.” ○ Break the sentence into shorter sentences as a class. ○ Discuss the conjunctions (<i>nor, but, however, or</i>) and punctuation (- and ;) used in the sentence to connect the various ideas. What relationships exist between each of the clauses and phrases in the sentence? Discuss how each section of the sentence relates to the next. (L.5.1e, L.5.6) ○ Paraphrase the original sentence as a class by asking students to rewrite it into their own words.

⁷ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

⁸ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Provide student pairs with a handout of additional sentences⁹ from “Down the Rabbit-Hole” for them to analyze in a similar manner. Have students share their reflections on the exercise and discuss the function of “alas” in the sentences. What is its purpose in the sentences? What is unique about the way these sentences are written, including the use of verb tense to convey different conditions or states (e.g., “when she went back to the table for it, she found she could not possibly reach it” or “when she had tired herself out with trying, the poor little thing sat down and cried”)? (L.5.1c) How does the structure of the sentences increase reader interest or add effect or impact to the text? (L.5.3a) ○ Ask students to imitate the structure of the sentences¹⁰ (at least one sentence) to use in their culminating writing task. <ul style="list-style-type: none"> ● Then have students reread “Down the Rabbit-Hole” in pairs and write a summary. (RL.5.2, RL.5.10) <p>UNDERSTAND THE TEXT:</p>

⁹ Possible sentences:

(1) “Suddenly she came upon a little three-legged table, all made of solid glass; there was nothing on it except a tiny golden key, and Alice's first thought was that it might belong to one of the doors of the hall; but, alas! either the locks were too large, or the key was too small, but at any rate it would not open any of them. However, on the second time round, she came upon a low curtain she had not noticed before, and behind it was a little door about fifteen inches high: she tried the little golden key in the lock, and to her great delight it fitted!”

(2) “However, this bottle was NOT marked 'poison,' so Alice ventured to taste it, and finding it very nice, (it had, in fact, a sort of mixed flavour of cherry-tart, custard, pine-apple, roast turkey, toffee, and hot buttered toast,) she very soon finished it off.”

(3) “And so it was indeed: she was now only ten inches high, and her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden. First, however, she waited for a few minutes to see if she was going to shrink any further: she felt a little nervous about this; 'for it might end, you know,' said Alice to herself, 'in my going out altogether, like a candle. I wonder what I should be like then?' And she tried to fancy what the flame of a candle is like after the candle is blown out, for she could not remember ever having seen such a thing.”

(4) “Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her and to wonder what was going to happen next.”

(5) “After a while, finding that nothing more happened, she decided on going into the garden at once; but, alas for poor Alice! when she got to the door, she found she had forgotten the little golden key, and when she went back to the table for it, she found she could not possibly reach it: she could see it quite plainly through the glass, and she tried her best to climb up one of the legs of the table, but it was too slippery; and when she had tired herself out with trying, the poor little thing sat down and cried.”

(6) “How she longed to get out of that dark hall, and wander about among those beds of bright flowers and those cool fountains, but she could not even get her head through the doorway; 'and even if my head would go through,' thought poor Alice, 'it would be of very little use without my shoulders. Oh, how I wish I could shut up like a telescope! I think I could, if I only know how to begin.' For, you see, so many out-of-the-way things had happened lately, that Alice had begun to think that very few things indeed were really impossible.”

(7) “Soon her eye fell on a little glass box that was lying under the table: she opened it, and found in it a very small cake, on which the words 'EAT ME' were beautifully marked in currants. 'Well, I'll eat it,' said Alice, 'and if it makes me grow larger, I can reach the key; and if it makes me grow smaller, I can creep under the door; so either way I'll get into the garden, and I don't care which happens!’”

¹⁰ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • Facilitate a whole-class discussion in which students compare and contrast both texts on their approaches to similar themes and topics. (RL.5.9) Topics of the discussion should include: <ul style="list-style-type: none"> ○ Both characters were bored and curious of their surroundings. ○ Both found themselves in an unfamiliar land. ○ Both ate or drank almost immediately upon their arrival in the new land. ○ Both met an animal with human characteristics. One met the animal in the fantasy land; the other followed the animal to the fantasy land. ○ The entrance to each land was different: rabbit-hole versus wardrobe. • Have students work in pairs to complete a two-column chart with three rows. The columns should be labeled “similarities” and “differences” and the rows (1) <i>The Lion, the Witch, and The Wardrobe</i>, (2) <i>Alice’s Adventures in Wonderland</i>, and (3) <i>The Secret Garden</i>. Instruct the students to compare and contrast the two texts by writing the parallels of the texts in one column and the variances in the other. (RL.5.1, RL.5.9) Prompt students to use the notes from the class discussion and continue to add to this organizer throughout the unit. • As a class, consider what makes the text “fantasy.” Reread teacher-identified passages aloud (e.g., when Lucy first enters the wardrobe [6-7], when Lucy meets Mr. Tumnus [7-9], when the rabbit takes out his waistcoat-pocket [Chapter 1, paragraph 4]). While reading, have students note the fantastical events and settings. (RL.5.1, RL.5.2, RL.5.9) Lead a class discussion in which students use their notes to identify characteristics of a fantasy text. Post the characteristics of a fantasy text in the classroom for students to reference throughout the unit. <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Ask students to write a response to the following prompt: Compare and contrast the experiences of Lucy to the experiences of Alice. As part of their response, instruct students to identify features of fantasy text and consider why the authors selected certain events to take place. (RL.5.1, RL.5.2, RL.5.9, W.5.2a-e, W.5.4) Have students link ideas across the two texts using words, phrases, and clauses specific to comparing and contrasting (e.g., <i>similarly, in contrast, in addition to</i>). (W.5.2c, L.5.6) Provide students with an answer frame¹¹ to support them in organizing their writing. Have students share their written paragraph with a partner, who will review the writing with a student-developed rubric to evaluate whether the evidence supports the claim and whether the explanation of the evidence is logical. (W.5.5)

¹¹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p>LESSON 2:</p> <p>“Adventures of Isabel,” Odgen Nash (Poem)</p> <p>“Adventures of Isabel,” Odgen Nash (Video)</p> <p>“The Not Truthful Cure” from <i>Mrs. Piggle-Wiggle’s Farm</i>, Betty MacDonald</p>	<p>TEXT DESCRIPTION: The poem “Adventures of Isabel” is about a girl who faces a bear, witch, giant, doctor, and presumably her fears, head-on. With courage, she conquers each obstacle. “The Not Truthful Cure” centers on habitual liar Fetlock Harroway and how he is cured by taking responsibility in caring for the animals on Mrs. Piggle-Wiggle’s farm. He is forced to confront his lies and tell the truth in order to grow both physically and emotionally.</p> <p>TEXT FOCUS: These texts support the unit focus by teaching real-life lessons of courage and honesty. Pairing these texts allows students to analyze how the two characters respond to challenges, both fantastical and realistic, and determine a theme of both texts. (RL.5.2) The repetitive battles won in “The Adventures of Isabel” and the repetitive lies faced in “The Not Truthful Cure” provide an opportunity for students to explain how these series of scenes provide the overall structure of the texts. (RL.5.5)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students listen to a reading of “Adventures of Isabel,” then analyze the poem in small groups using TP-CASTT. After presenting their analysis and discussing the poem, students read “The Not Truthful Cure” independently and take notes on a graphic organizer. After participating in a group discussion of the text, students respond in writing, comparing the characters of Isabel and Fetlock to Alice and Lucy.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Read aloud or play the audio from “Adventures of Isabel” once as students follow along with a printed copy. • Assign “The Not Truthful Cure” to be read independently, instructing students to take notes using a three-column chart: (1) Fetlock’s lies at home, (2) Fetlock’s lies at Mrs. Piggle-Wiggle’s Farm, and (3) Changes in Fetlock at the end. <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • After the initial reading of the poem, play the video of Odgen Nash’s reading with Rod Ruth’s illustrations. Prompt students to note their observations about the reading and illustrations. • In small groups, have students analyze of “Adventures of Isabel” using TP-CASTT.¹² Ask students to refer to specific evidence from the poem to demonstrate understanding of the questions. (RL.5.1; RL.5.2; RL.5.3; RL.5.4; SL.5.1a, c, d; L.5.5a-c) • Have each group present their analysis to the whole class, then facilitate a discussion of the poem’s structure and theme. Sample discussion questions: <ul style="list-style-type: none"> ○ What challenges does Isabel face in this poem? (RL.5.2) What do these challenges represent? (RL.5.4)

¹² <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Draw a line separating each challenge and look carefully at the text. What do you notice about how the poem is structured? (RL.5.5) ○ What qualities does Isabel display that allow her to overcome these challenges? (RL.5.2) ○ How do her qualities and triumphs reveal the theme of the poem? (RL.5.2) ○ How do Nash’s reading of his poem and Ruth’s illustrations contribute to the meaning and tone of the poem? (RL.5.7) <ul style="list-style-type: none"> ● Have students read “The Not Truthful Cure” independently while recording Fetlock’s lies as a method of detailing his transformation. Students should record the lies Fetlock told while living with his mother and father in the first column, the lies that he tells Mrs. Piggle-Wiggle in the second column, then his physical and emotional changes at the end of the story in the third column. ● Conduct a whole-class discussion on the theme and structure of the story. Prompt students to use their notes from the independent reading. Sample discussion questions: <ul style="list-style-type: none"> ○ How does Fetlock respond to challenges in the beginning of the story? (RL.5.2) ○ Why does Fetlock constantly tell lies? Refer to specific evidence from the text to support your inference. (RL.5.1, RL.5.2) ○ Once at Mrs. Piggle-Wiggle’s farm, what challenges does Fetlock face? How does he respond to these challenges at first? (RL.5.1, RL.5.2) ○ Look at the middle column of your notes and cross out the lies to which Fetlock confesses. What prompts him to finally tell the truth? (RL.5.2) ○ What admirable qualities does Fetlock gain by telling the truth and working on the farm? (RL.5.2) ○ Review the columns of your chart. How does the author use Fetlock’s lies and confessions to structure his change? (RL.5.5) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> ● Conclude the lesson by asking each group to compare Isabel and Fetlock to Lucy and Alice. Students should individually respond in writing to the following prompt: How do Isabel and Fetlock respond to the challenges that they face? How do these four characters (Isabel, Fetlock, Lucy, and Alice) exhibit courage in the face of danger or the unknown? (RL.5.2)

TEXT SEQUENCE	TEXT USE
<p>LESSON 3:</p> <p>Chapters 3-5 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p>	<p>TEXT DESCRIPTION: Lucy learns that although she felt like she was away for a long time, it was no time at all. Lucy tells her siblings about Narnia. They don't believe her, and they tease her. Lucy decides to visit the wardrobe again and is followed by her brother, Edmund. When Edmund enters the wardrobe, he cannot find Lucy, but the White Witch finds him. The White Witch learns that Edmund is a boy. Edmund asks the White Witch to visit her home. She tells Edmund that he can visit her house only after he fetches his three siblings. During this time, Lucy has been visiting with Mr. Tumnus and learning about the evil of the White Witch. Lucy and Edmund find their way back. Edmund denies that he went to Narnia and, again, Lucy appears to be lying. Her older siblings, concerned with Lucy's behavior, tell the professor. Shortly after, when the grown-ups of the house throw a party, they tell the children to stay out of sight. Later, as the children are playing, they hear grown-ups approaching and have nowhere to hide but the wardrobe.</p> <p>TEXT FOCUS: These chapters allow students to determine how the characters in the story, specifically Lucy and Edmund, respond to challenges and to compare and contrast their reaction to Narnia and the White Witch. (RL.5.2, RL.5.3) Students can discuss how characters embrace and betray the virtues of courage and honesty. Students can also explain how Chapters 3-5 contribute to the structure of the story by transporting all of the children to Narnia. (RL.5.5) Finally, students can describe how the White Witch's point of view influences how events are described (e.g., Why does the White Witch provide Edmund with Turkish delight? [38] What evidence shows that the White Witch is interested in more than just being nice to Edmund? [40] What does the White Witch's laugh indicate?).</p>
<p>LESSON 4:</p> <p>Chapter 6 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p> <p>“The Robin Who Showed the Way” from <i>The Secret Garden</i>, Frances Hodgson Burnett</p>	<p>TEXT DESCRIPTION: Peter, Susan, Edmund, and Lucy enter Narnia and decide to visit Mr. Tumnus. They learn that he has been arrested by the White Witch. After a brief conversation about what to do next, Lucy notices a robin trying to get her attention. The children decide to follow the robin. In “The Robin Who Showed the Way,” Mary is looking for a gate that leads to the secret garden. As Mary is looking, a robin appears and leads her to the entrance.</p> <p>TEXT FOCUS: In both texts, the robin is used as a symbol to guide the characters to something helpful or good. (RL.5.4) The pairing of these two stories allows students to compare the use of a symbolic animal as a guide. (RL.5.9)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read Chapter 6 of <i>The Lion, the Witch, and the Wardrobe</i> in pairs, then read “The Robin Who Showed the Way” with various scaffolding. After comparing and contrasting the texts using the graphic organizer begun in Lesson 1, students participate in a discussion of the symbolic use of the robin in both texts and then write an analysis.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Prompt students to read Chapter 6 of <i>The Lion, the Witch, and the Wardrobe</i> in pairs. (RL.5.10) • The complex language and dialect of “The Robin Who Showed the Way” will be difficult for students to understand. Have students read, reread, and analyze the text with support. First, read the text aloud as students follow along.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • Then, have the students work in small groups to reread and analyze the text. <ul style="list-style-type: none"> ○ Prompt small groups of students to identify unknown vocabulary and identify phrases of dialogue and unfamiliar English dialect that make this text difficult to understand. (RL.5.4, L.5.3b, L.5.4) ○ Prompt students to determine the meaning of unknown words and phrases using context as a clue (e.g., <i>moor, contrary, pence, puzzle, obliged</i>) and consult the dictionary or thesaurus, as needed. (RL.5.4a,c) ○ Next, have small groups reread the sections of dialogue in the text, discuss the English dialect (provide a mini-lesson on the use of apostrophes, if needed) and use a note-taking strategy to rewrite these sections of the text in their own words. <ul style="list-style-type: none"> ▪ Ask students to circle the words which are currently abbreviated with apostrophes to show the dialect. ▪ Next to each word, have students write the full word (e.g., the/th', and/an', them/'em). ○ Prompt students to reread the sections of dialogue for understanding. (L.5.3b) ○ Have small groups share their findings with the class in a whole group discussion. (SL.5.b-d) • Ask students to revisit their two-column graphic organizer from Lesson 1. Students should add information from “The Robin Who Showed the Way” and <i>The Secret Garden</i>, as well as from <i>The Lion, the Witch, and the Wardrobe</i>, given that they have read several more chapters at this point. As a whole class, discuss the similarities and differences of these texts, focusing on how the characters respond to challenges and the approach by the authors to similar topics of courage and adventure. (RL.5.1, RL.5.2, RL.5.9) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Conduct a fishbowl discussion based on the following questions: <ul style="list-style-type: none"> ○ How is the robin used in each of these texts? What does the robin represent? (RL.5.4) ○ Why might two different authors choose the same animal to serve a similar purpose? (RL.5.9) ○ In <i>The Lion, the Witch, and the Wardrobe</i>, Peter tells Edmund, “Still—a robin, you know. They’re good birds in all the stories I’ve ever read. I’m sure a robin wouldn’t be on the wrong side.” [67] How does the robin represent good in these texts? (RL.5.2, RL.5.4) <p>Have students work in pairs to form their claim about each question, including quotes from either text and their notes from previous lessons regarding fantastical animals and settings. (RL.5.1) As students cite evidence, the outer circle (the listeners) should evaluate the quality of the evidence by the inner circle (the speakers). Students can track their evaluations and make comments using a graphic organizer or journal. (SL.5.1b-d, SL.5.3)</p>

TEXT SEQUENCE	TEXT USE
	<p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Following the discussion, have students independently write a brief analysis of the robin as a symbol for good in these texts. Use the following process with students: <ul style="list-style-type: none"> ○ Introduce the prompt: Analyze how the author uses the robin as a symbol for good in both of these texts. Use evidence from both texts and class discussion to support the robin as a symbol for good. ○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they compiled while reading and during the fishbowl discussion. An evidence chart has three columns: (1) Evidence: Key Detail, Quote or Paraphrase, (2) Page Number, (3) Elaboration or Explanation of How This Evidence Supports the Robin as a Symbol for Good. (RL.5.1, RL.5.2, RL.5.W.5.2b, W.5.8, W.5.9a) ○ Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves that they are analyzing the text and writing an explanatory response to the prompt. Have students pair up to review each other’s evidence chart and offer feedback. (W.5.5) Have students develop a topic sentence with their partner. As needed, model for students how to create a topic sentence. (W.5.2a) Have students complete a first draft and share the written response with a partner, who reviews the writing with a student-developed rubric to evaluate whether the ideas are fully developed and supported with relevant evidence and logical reasoning. (W.5.5) Then have students complete a final draft. Depending on student writing ability, determine the necessary support during the writing process (e.g., providing an answer frame to support them in organizing their writing, modeling, or showing models of strong and weak student work and providing descriptive feedback).
<p>LESSON 5:</p> <p>Chapter 7 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p>	<p>TEXT DESCRIPTION: The robin leads the children to Mr. and Mrs. Beaver, friends of Mr. Tumnus. They learn about Aslan, eat a meal with the beavers, and prepare to leave on their journey to meet Aslan.</p> <p>MODEL TASKS</p> <p>SAMPLE SUMMATIVE TASK: Cold-Read Task</p>
<p>LESSON 6:</p> <p>Chapter 8 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p> <p>“Bilbo’s Adventure Song,”</p>	<p>TEXT DESCRIPTION: After dinner, Mr. and Mrs. Beaver tell the children more about Aslan. They realize that Edmund is missing and that he has probably gone to tell the White Witch that his brother and sisters are in Narnia. “Bilbo’s Adventure Song” is from Chapter 5, “Conspiracy Unmasked” of <i>The Fellowship of the King</i> by J.R.R. Tolkien. The song is sung to the hero, Frodo, by Merry and Pippin the evening they decide to join his quest. The hobbits sing of their commitment to their task despite impending danger and uncertainty.</p>

TEXT SEQUENCE	TEXT USE
J.R.R. Tolkien	<p>TEXT FOCUS: Chapter 8 affords students the opportunity to examine how characters serve to develop theme and how the author structures the text to develop these characters. (RL.5.1, RL.5.2, RL.5.3, RL.5.5) Pairing these texts allows students to explore the idea of a journey of purpose. (RL.5.2, RL.5.9)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read and summarize Chapter 8 in small groups, then read and analyze “Bilbo’s Adventure Song” as a class. After discussing the symbolic nature of characters and the text structure, students draw parallels between the novel and the song. Finally, students write an original adventure song from the point of view of one of the characters from Narnia.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Have the students read and summarize Chapter 8 in collaborative groups. (RL.5.10) • Read aloud “Bilbo’s Adventure Song” as students follow along with the text. While reading each stanza, direct students to annotate the text based on the words and phrases the author uses. They should mark text as they read, circling words or phrases that appear to be important in meaning in the text and underlining words or phrases that are unknown or confusing (e.g., <i>hearth, ere, moor, whither, foes</i>). (RL.5.4, L.5.4a) After the first reading, ask students what they annotated and why. Project these words or phrases for the class. Have students reread the poem in small groups and discuss the meaning of the unknown words or phrases. (RL.5.4, L.5.4a) Have students pose questions to the whole class based on the evidence provided, and offer comments and suggestions about the meaning of words and phrases. (SL.5.1b-d, L.5.5a-c) Some words and phrases may need to be defined by the teacher, as the context is not sufficient for determining meaning. <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Have students work in pairs to determine the meaning of each stanza in context. Create a class summary of the poem. (RI.5.2) • As a class discuss the following: <ul style="list-style-type: none"> ○ Does Aslan represent good or evil? Include textual evidence as support. (RL.5.1, RL.5.2) ○ What is the purpose of Peter, Susan, and Lucy’s journey in Narnia? (RL.5.1, RL.5.2) ○ How did earlier scenes in the novel prepare the reader for Edmund’s disappearance? Provide evidence from the text to show how the author set the reader up for this turn of events. (RL.5.1, RL.5.2, RL.5.5, RL.5.6) ○ What parallels can you draw between <i>The Lion, the Witch, and the Wardrobe</i> and “Bilbo’s Adventure Song”? (RL.5.1, RL.5.2, RL.5.9)

TEXT SEQUENCE	TEXT USE
	<p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> Instruct students to write an adventure song from the point of view of one of the characters from Narnia. Students should establish the situation and the narrator’s point of view based off concrete evidence from the text and use sensory details to convey events precisely. (RL.5.1, RL.5.6, W.5.3a, d) Have students use “Bilbo’s Adventure Song” as a model for their own writing and include one or two previously unknown words or phrases discussed in the lesson.
<p>LESSON 7:</p> <p>Chapters 9-11 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p>	<p>TEXT DESCRIPTION: In Chapter 9, the reader learns that Edmund’s gluttony and greed has led him straight to the White Witch. Upon arriving at her courtyard, Edmund realizes that the animals surrounding him have been turned to the stone by the witch. Edmund tells the White Witch of Aslan’s return. In Chapter 10, the story returns to Mr. and Mrs. Beaver, Peter, Susan, and Lucy. On their journey, they happen upon Father Christmas, who has been kept out of Narnia for quite some time, but can now return because the White Witch’s spell is weakening. Father Christmas offers presents to the children that will come in handy in battle. When the story returns to Edmund in Chapter 11, the reader learns that he is being treated poorly by the White Witch. As she travels through Narnia, she realizes that the winter is melting and spring is upon the land.</p> <p>TEXT FOCUS: This section of the text helps the reader to determine one of the themes of the text as good versus evil. The return of Aslan to Narnia is bringing life back to the land, as the White Witch becomes angrier that she is losing power. (RL.5.2) These chapters go back and forth from what the “good” are engaged in to prepare for confrontation to what the “evil” are doing to prepare. Prompt students to explain how Chapters 9-11 fit together to provide the overall structure of the text. Why would the author choose to set the text up in this way? How does this help the reader to see the struggle between good and evil? (RL.5.5)</p>
<p>LESSON 8:</p> <p>Chapters 12-14 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p> <p>“Alice’s Evidence,” <i>Alice’s Adventures in Wonderland</i>, Lewis Carroll</p>	<p>TEXT DESCRIPTION: The beavers and Peter, Susan, and Lucy meet Aslan. The White Witch calls all evil creatures of Narnia to join her in a battle against Aslan and the good creatures. The reader learns of the Deep Magic of Narnia, in which the law states that any traitor is owned by the White Witch. The children begin to understand that this means Edmund is now property of the White Witch. Aslan sacrifices himself to save Edmund and is killed by the White Witch. In “Alice’s Evidence,” Alice is on trial in Wonderland because she is too tall. At the exact time that the Queen shouts, “Off with her head!” Alice is awoken by her sister.</p> <p>TEXT FOCUS: These texts share similar approaches to themes and topics, such as the opposition of good and evil, and the value in courage, forgiveness, and honesty. (RL.5.9) Both texts place the main character in a predicament based upon laws or rules of the fantastical land. The characters must find a way to face the challenges they face without being harmed. (RL.5.2)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students read and summarize Chapters 12-14, then read along as they listen to “Alice’s Evidence.” After a discussion comparing and contrasting the use of magic, laws, and good versus evil in the texts, students explore the theme, focusing on forgiveness. Students complete the lesson by choosing one quote to support an argument on forgiveness.</p>

TEXT SEQUENCE	TEXT USE
	<p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Assign Chapters 12-14 to be read in collaborative groups or independently. (RL.5.10) As a whole class, summarize the chapters. • Read “Alice’s Evidence” aloud as students follow along with a printed copy. • Create a class graphic organizer with three rows to examine both texts by identifying the similarities and differences between the magic of the land, the laws or rules, and the idea of good versus evil. Columns should be labeled (1) Lucy and (1) Alice; rows should be (1) Magic of the Land, (2) Laws or Rules, and (3) Good versus Evil. In this organizer, include the traits of Lucy and Alice that allow them to respond properly in difficult situations. (RI.5.9) As a whole class, discuss the similarities and differences between the two texts. (SL.5.1b-d) • Have students work in pairs to revisit their two-column chart with three rows begun in Lesson 1. Instruct the students to compare and contrast the two texts using the notes from the class discussion. (RI.5.1, RL.5.9) • Prompt students with the following questions: <ul style="list-style-type: none"> ○ How is the opposition of good and evil displayed in <i>The Lion, the Witch, and the Wardrobe</i>? In “Alice’s Evidence”? (RI.5.1, RL.5.2) ○ Describe the acts of courage that Lucy and Alice displayed in the face of adversity. (RI.5.2, RL.5.3) ○ Explain how boredom caused Lucy and Alice to end up in precarious situations. Use evidence from the texts to support your answer. (RI.5.1, RL.5.2, RL.5.3) ○ Reread page 141 of <i>The Lion, the Witch, and the Wardrobe</i>. How does Peter respond to Mr. Beaver and Aslan discussing the betrayal of Edmund? (RI.5.2) What evidence from the text supports the idea that Peter will probably forgive Edmund? (RI.5.1) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Prompt students to consider and select one of three quotations from <i>The Lion, the Witch, and The Wardrobe</i> or “Alice’s Evidence”: ○ “And then everyone wanted very hard to say something that would make it quite clear that they were all friends with him again...and of course no one could think of anything to say.” [153] ○ “Edmund was on the other side of Aslan, all the time looking at Aslan’s face. He felt a choking feeling and wondered if he ought to say something; but a moment later he felt that he was not expected to do anything but wait.” [156]

TEXT SEQUENCE	TEXT USE
	<p>○ “‘If any one of them can explain it,’ said Alice, (she had grown so large in the last few minutes that she wasn’t a bit afraid of interrupting him,) ‘I’ll give him sixpence. I don’t believe there’s an atom of meaning in it.’”</p> <p>Have students determine how the quotation reflects the importance of forgiveness to help good overcome evil. Then have students independently write a brief argumentative response in which they make a claim about the quotation and how it represents forgiveness. Students should support the argument with relevant evidence from any of the texts read or viewed so far in the unit. (RL.5.1, RL.5.2, W.5.1a-e, W.5.4) Have each student present his or her claim and evidence by making a 90-second “commercial” for the importance of forgiveness. (SL.5.4, SL.5.6) Then conduct a class discussion about the brief presentations, emphasizing why the author would choose forgiveness as a character trait for the “good” characters. (SL.5.2)</p>
<p>LESSON 9:</p> <p>Chapters 15-17 of <i>The Lion, the Witch, and the Wardrobe</i>, C. S. Lewis</p>	<p>TEXT DESCRIPTION: In the last three chapters of <i>The Lion, the Witch, and the Wardrobe</i>, Aslan comes back to life due to the “darker magic” of Narnia that states that anyone who sacrifices their own life to save another will be saved. The stone statues in the White Witch’s castle return to their normal state, and a battle ensues between good and evil. In the battle, Aslan kills the White Witch and declares Peter, Susan, Lucy, and Edmund the two kings and two queens of Narnia. The children return to the natural world and tell the professor of their journey.</p> <p>TEXT FOCUS: These final chapters reinforce the theme of the novel as the fight between good and evil. The chapters underscore the value of courage of Aslan, who sacrifices himself for Edmund, and of Peter, who leads several battles, as well as forgiveness, as all forgive Edmund’s unfaithful behaviors. Students will select one of the themes and provide key details from the text to support their selected theme. (RL.5.2)</p>
<p>Lesson 10:</p> <p>“A Brief History of Movie Special Effects,” <i>TIME</i> (Photo Essay)</p> <p>“The History of Special Effects,” <i>NOVA Online</i>, PBS.org</p>	<p>TEXT DESCRIPTION: “A Brief History of Movie Special Effects” shows images that depict special effects in film throughout history. “The History of Special Effects” is an article that explains how special effects began in movies.</p> <p>TEXT FOCUS: Students will understand how fantastical characters, settings, and events are created in film. (RI.5.1, RI.5.2, RI.5.8)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: After viewing and discussing the photo essay as a class, students listen while the article is read aloud, and then they summarize it in pairs. After discussing the main idea and author’s purpose, students write a paragraph explaining how special effects have changed.</p> <p>READ THE TEXT:</p> <ul style="list-style-type: none"> View “A Brief History of Movie Special Effects” as a whole class. Provide students with a timeline graphic organizer to summarize the text and take notes on the changes to special effects over time. (RI.5.2, W.5.8, SL.5.2)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • Read aloud “The History of Special Effects” as students follow along. Have students work in pairs to summarize the text. (RI.5.2) • As a class, choose four or five words from “The History of Special Effects” to add to a classroom vocabulary display¹³ (e.g., <i>conjuring, literally, systematically, innovative, acclaimed, spellbinding, attentive, exalted, discontinuous, continuous, transformations, liberal, exploiting, perspective, crucial synonymous, meticulous, infinitely, versatile</i>). (RI.5.4) First, have students define the words in context. (L.5.4a) Then provide them with a list of Greek and Latin affixes and roots and have them verify the preliminary definitions of the words based on their affixes or using a dictionary. (L.5.4b, c) Reinforce understanding by having students illustrate the various relationships among the words (synonyms, antonyms, cause/effect, shades of meaning, etc.) through semantic maps.¹⁴ (L.5.5c) As words are added throughout the unit, encourage and support students to use the words in discussion and writing. (L.5.6) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Conduct a class discussion in which students determine the main idea of “The History of Special Effects.” (RI.5.2) Then discuss the author’s purpose and how it is conveyed through particular details. (RI.5.8) Possible discussion questions: <ul style="list-style-type: none"> ○ Determine the main ideas of this text. (RI.5.2) ○ What details support the main ideas? (RI.5.2) ○ How have special effects changed over time? (RI.5.1) ○ How does the author use evidence to support the changes in special effects? (RI.5.8) ○ Compare the differences in structure between “A Brief History of Movie Special Effects” and “The History of Special Effects.” (RI.5.5) Which text conveys information more effectively? How do the differences in structure contribute to your evaluation? <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Have students write an explanatory paragraph. Using both texts, students should explain how special effects have changed since their origin and use evidence from the text to support their response. (RI.5.1, RI.5.7) Provide students with an answer frame¹⁵ to help them organize their writing. (W.5.2a-e, W.5.4, W.5.9b, W.5.10, L.5.1b-e, L.5.2a-e, L.5.3a, L.5.6)

¹³ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹⁴ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹⁵ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
<p>Lesson 11:</p> <p>“How Special Effects Artists Work,” Dave Roos</p>	<p>TEXT DESCRIPTION: “How Special Effects Artists Work” takes the reader behind the scenes to understand how a special effects artist enters the field, the variety of jobs he or she may hold, how to become a special effects artists, and the education needed to become a special effects artist.</p> <p>TEXT FOCUS: This article allows students to examine how the author connects two or more main ideas from the various topics presented in the text. (RI.5.2, RI.5.3)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students work together to read and summarize sections of the article, then determine two or more main ideas. After discussing how these ideas are connected, students evaluate how words and phrases reveal the author’s tone. Students conclude the lesson my presenting their group work and writing a paragraph summarizing the article.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Prior to reading the text, project sentences from the article that contain conjunctions that provide sentence-level clues to the connections between various ideas: <ul style="list-style-type: none"> ○ “Build your own models, either from kits or originals.” ○ “Computers have had a greater impact on special effects than any other tool. But you might be surprised at how many old-school effects tricks are still used in movies, like precise miniatures, creative makeup and good old-fashioned dynamite. <p style="padding-left: 40px;">“Most often, however, good special effects are a blend of both physical techniques and digital wizardry.”</p> <p>Have students analyze the construction of the sentences and discuss how the conjunctions create more complex sentence structure. (L.5.1a, L.5.1e, L.5.6) Then have students imitate the structure¹⁶ of at least one of the sentences in their summary under Express Understanding.</p> • Engage in a group jigsaw¹⁷ to examine “How Special Effects Artists Work.” The text can be broken into four parts based on the topic of each page: “How Special Effects Artists Work,” “Types of Special Effects Artists,” “Becoming a Special Effects Artist,” and “Special Effects Degrees.” (RI.5.10) As they read, prompt students to do the following: <ul style="list-style-type: none"> ○ Use Cornell notes¹⁸ to summarize their section. (RI.5.1, RI.5.2)

¹⁶ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹⁷ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹⁸ <http://coe.jmu.edu/learningtoolbox/cornellnotes.html>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Based on their summary and notes, determine two or more main ideas of the text. (RI.5.2) Discuss as a small group how the ideas are connected. (RI.5.3) Add any additional key points, evidence, or reflections to the Cornell notes. (RI.5.1) ○ Reread the text and highlight or circle words and phrases that reveal the author’s attitude toward the subject of the text. Explain how the author uses evidence to support points in the text. (RI.5.8) ○ Determine what information in this text supports or contradicts information presented in “The History of Special Effects.” (RI.5.6, RI.5.7) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> ● Have each group formally present the summary, tone, main ideas, and author’s purpose, citing evidence from the text to support their analysis. (SL.5.1b-d, SL.5.2, SL.5.3, SL.5.4) Then conduct a whole-class discussion in which students use accountable talk¹⁹ to pose questions, draw connections between sections, and integrate information from the other sections to develop an understanding of how special effects artists work. Prompt students to take notes during the discussion to be used in their writing. ● Ask each student to write a summary of all sections of the article. Students may use the article, notes from their jigsaw group work, as well as notes from the class discussion to write their summary. The writing should introduce the topic; group related information together; include details and facts that support the main idea of the article; use linking words to connect ideas and information; link ideas across categories of information using words, phrases, and clauses; and include a concluding statement. (RI.5.1, RI.5.2, W.5.2a-e, L.5.1e, L.5.6)
<p>Lesson 12:</p> <p><i>“The Lion, the Witch, and the Wardrobe: Visual Effects,”</i> YouTube</p> <p><i>“Alice in Wonderland— Visual Effects Highlights,”</i> YouTube</p>	<p>TEXT DESCRIPTION: These videos show how visual effects are made in movies, specifically movies based on texts from this unit. The videos depict ways in which technology is used to combine live action with mythical characters, creatures, and lands.</p> <p>TEXT FOCUS: Viewing these video clips will help students understand how imaginary ideas from a text come to life in a movie. Students will be able to draw on information from these sources to explain how special effects in movies are used to show imagination and creativity on the big screen. (RI.5.7)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students watch the video about the special effects, taking notes. Students then watch the video about the special effects in <i>Alice in Wonderland</i>. They engage in a discussion about the difficulty of filming these movies. Finally, students write a letter in which they describe the challenges in filming movies with special effects.</p>

¹⁹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • View “<i>The Lion, the Witch, and the Wardrobe: Visual Effects</i>” as a whole class. After viewing once, replay the video clip. Have students take notes on the explanation of special effects in this film. • Facilitate a class discussion in which students explain why filming this movie may have been easy or difficult. Have students provide evidence from the video clip to explain their response. (SL.5.1a-d, SL.5.4, SL.5.6) • Have students consider the same question (“Do you believe filming this movie was easy or difficult?”) as they view “<i>Alice in Wonderland—Visual Effects Highlights</i>.” Ask students to discuss with a shoulder partner their opinions on whether this movie may have been easy or difficult to film. Replay the video clip, prompting students to collect evidence to support their opinion. (SL.5.1a-d) • As a class, discuss what would make a film with special effects easy or difficult to shoot. (SL.5.1b-d, SL.5.4, SL.5.6) • Divide the class into pairs. Ask each pair to select a scene from <i>The Lion, the Witch, and the Wardrobe</i> or either excerpt of <i>Alice’s Adventures in Wonderland</i>. • Prompt students to discuss the answer to the following question: “Would your selected scene be difficult to film? Why or why not?” Students should discuss a response to the question, gathering evidence from the text and the video clip to support their response. (RI.5.7, RI.5.9) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Have pairs of students write a letter to the special effects crew from the prospective director explaining why it will or will not be difficult to shoot your selected scene of the film. Prompt students to follow these steps in the writing process: <ul style="list-style-type: none"> ○ Provide the students with the prompt: Pretend that you are the director of the film. Your special effects crew needs to be informed of the challenges that they face in filming this scene. Now, write a letter to the special effects crew letting them know whether it will be particularly difficult to film your selected scene. Your response must be written in a letter format. (Note: Modeling or a mini-lesson on letter format may be needed.) Your response must also include an answer to the prompt and evidence from the scene and the video clips from this lesson to support your answer. (W.5.3a) ○ Remind students that although the director’s letter is providing information, it still needs to be in a friendly letter format. Dialogue and descriptions of the events that are needed to film the scene may be included in the letter. (W.5.3b) ○ Meet with pairs through different phases of the writing process to add transitional words, phrases, or clauses, and to and to add words, phrases, and details to convey the filming experience precisely. (W.5.3c-d)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ Remind students to include a strong conclusion to their letter, reinforcing the challenges of filming the scene and providing the “next steps” for the special effects crew. (W.5.3e) ○ After a rough draft of the letter is written, have pairs share their letters with another pair. Students will provide feedback to revise or edit their letters. (W.5.5) ○ Finally, pairs of students will write their final draft and read it to the class. (W.5.6, W.6.9a-b)
<p>LESSON 13:</p> <p>Various texts read throughout the unit</p>	<p><u>MODEL TASKS</u></p> <p>SAMPLE SUMMATIVE TASK: Extension Task</p>
<p>LESSON 14:</p> <p><i>The Lion, the Witch, and The Wardrobe</i>, C. S. Lewis</p>	<p><u>TEXT DESCRIPTION:</u> The anchor text is a fantasy novel that details the journey of four siblings through a wardrobe to Narnia, where they meet talking animals, mythical creatures, and the White Witch. The siblings find themselves part of a prophesy and in an adventure to save Narnia and their own lives.</p> <p><u>MODEL TASKS</u></p> <p>SAMPLE SUMMATIVE TASK: Culminating Writing Task</p>